

The official journal of THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE
SOCIETY (inaugurated 1919)

No. 53

February 1970

President - Major H. H. Annand

Chairman- George L. Frow

Treasurer- Gordon C. Bromly

[REDACTED]
SEVENOAKS, Kent

[REDACTED]
WEST WICKHAM,
Kent BR 4 0 HB

Membership Secretary

Vice-Chairman-

George Woolford,

Leonard L. Watts,

[REDACTED]
BROMLEY

[REDACTED]
TWICKENHAM,
Middlesex

Kent BR 1 5 SO

Published by L. L. Watts on behalf of the CITY OF LONDON PHONOGRAPH
& GRAMOPHONE SOCIETY, to whom articles and advertisements should be
addressed.

CHAIRMAN'S CHAT

This is the second HILLANDALE NEWS that has been compiled and
produced by Officers of the Society since the resignation of our Sec-
retary and Editor, Ernie Bayly, and I should like to thank all those
members who have written to us and sent in material for publication. A
magazine like this has an insatiable appetite for historically correct
articles that touch every side of our interest, and we welcome all you
have to send. On behalf of other Officers, and somewhat delatedly, may
I extend Good Wishes for the New Year to all Members.

George Frow.

BOOK REVIEW

by Quentin Riggs

"EDISON CYLINDER RECORDS 1889-1912" by Allen Koenigsberg

A marvellous new book called "Edison Cylinder Records 1889-1912"
has recently been published, and it deserves the attention of every re-
cord collector, regardless of the speciality of the individual collector.

Allen Koenigsberg has done extensive and thorough research into the very early days of the phonograph and has produced the finest book of its type ever published. He was given access to the files, account books and catalogues of the Thomas A. Edison Laboratories and he has come up with a most fascinating treasure-house, full of never-before-published photographs, drawings by Edison, and information about recordings made as long ago as 1889. It is certainly not, as books on historic subjects are sometimes inclined to be, a rather dull compilation of facts and figures. Mr. Koenigsberg has produced a 200-page book which should be exciting and entertaining reading for anyone interested in the phonograph in general and in cylinder records in particular.

For the historian and student of the phonograph, Mr. Koenigsberg has developed a thorough and detailed history of the phonograph beginning with Edison's primitive tinfoil machine in 1877. It is accompanied by many rare illustrations and drawings, including Edison's first sketch of the phonograph.

For the cylinder enthusiast, the book is a veritable gold-mine of information which is unavailable elsewhere. There is an explanation of Edison's system of assigning blocks of numbers to records of a certain type, or records by a particular artist from 1896 to 1899. There is a list of 8000 records made between 1896 and 1912, when Edison ceased production of 2-minute cylinders. The list is arranged three ways for easy reference - by title, by artist, and by catalogue number. Similar lists have been published in the past, but none has approached the thoroughness and accuracy of Mr. Koenigsberg's.

One of the most interesting parts of the book is a section called "The First Book of Phonograph Records", which was a daily log book kept by the Edison Laboratory of the recording activities from 1889 to 1892. Some of the entries reveal heretofore unknown information about several of the most famous artists of the early phonograph days.

"Edison Cylinder Records 1889-1912" is available from the author Allen Koenigsberg, 1532 Ocean Avenue, Brooklyn, New York 11230, U.S.A. The price is 12.95 dollars, post paid.

Mr. Koenigsberg has, over the past couple of years, produced several full-colour reproductions of early record and phonograph catalogues, which are beautifully done. However "Edison Cylinder Records 1889-1912" is not only a beautiful piece of work, but it is a valuable and fascinating reference work which should increase in value as time goes by. Let us hope that Mr. Koenigsberg will continue his diligent researches, and that more of this type of work will be forthcoming in the near future.

The Lancashire comedian George Formby was born in 1875 in Ashton-under-Lyne, the illegitimate son of an illiterate working-class mother. Some months after the birth of young James Booth (his real name), his mother was married, presumably to the father of the baby. (If he was not the father, he must have been extraordinarily broad-minded for a Victorian labourer). The marriage was turbulent, to say the least, and the boy was frequently half-starved and ill-treated. In later life he remarked that his childhood was the most miserable that could have happened to a human being.

Not surprisingly, he ran away from school at the earliest opportunity, and as a lad of thirteen started his stage career in the rough pubs and ale-houses of industrial Lancashire, as one half of "The Brothers Glenray - The Songbirds of the Music Halls". For two or three years, he and his partner eked out an existence singing sentimental tear-jerkers to the hard audiences of the Midlands and the North. By 1892 the Brothers had escaped from the Free and Easies, and were now playing in actual music-halls, far from the top of the bill, but none the less in regular work until their voices started to break, and they started getting laughter instead of their usual applause for vocal harmony.

As the audience seemed determined to laugh at him, James Booth decided that they might as well laugh with him, so the Brothers Glenray parted and he adopted grotesque stage make-up, a folio of comic songs (mostly based on Methodist hymns), and a new name. This came to him while seated on a railway station waiting for a train to take him to his next engagement. He noticed a goods-train passing on the opposite platform with the wagons labelled "Formby" (near Southport, Lancashire) - he liked the sound of the name and George Formby he became until his death 24 years later. He soon became very popular in the Northern halls, but could not get any London bookings until George Robey, who admired his work, recommended him to the manager of the London Pavilion. From the time of his first London appearance in 1899, he was a star. His material was simple - he had several basic costumes, all more or less clown-like, and he would do little more than come to the front of the stage and chat to the audience as if standing at the bar of the local pub. His personality alone made him a success, as his records show, and he was completely relaxed while performing and the audiences loved him. His early songs, though meagre in melodic content, often had

44 more than a touch of anarchism. In his song "Toodle-I-Oodle-I-Oo," he tilts at the Salvation Army:

Once at a meeting now Salvation Dick
Said "I can save you so come along quick",
I sat at the back and I felt full of glee,
I wanted this man to save something for me.

Toodle-I-Oodle-I-Oo, he said "We can save women too",
I said "that's all right, save me two for tonight",
Toodle-I-Oodle-I-Oo.

Later songs were more tuneful, but still liberally interspersed with wedges of patter. As his audiences became more metropolitan, he played the part of the provincial semi-imbecile: "Good-evening, I'm Formby fra' Wigan - I've not been in England long", he would begin, and then launch into one of his many songs describing the valiant and heroic events that occurred on his Bacchanalian rampages. "Did you see the crowd in Piccadilly?" reveals him staggering home along the tramlines after a big night out. "No, I won't have another, I've had two peppermints already". If not boasting of his feats of a man-about-town, he was to be found building up his strength in "Since I had a go with my dumb-bells" for his other main characterisation - the Palatine Casanova. Several songs are self-explanatory: "I'm such a hit with the Girls", or "They must have heard about me". The methods selected to trap the ladies were many, and as bizarre as his costumes: "I parted my hair in the middle", "I turned my trousers up", and others.

He worked hard and eventually killed himself by it. He had a harsh rasping cough which he would work into the act when he had an attack on the stage. "I'm coughing better tonight", or "It's not the coughin' that carries you off, it's the coffin they carries you off in" - the audiences loved it, not realising that he was already fatally stricken by tuberculosis, the aftermath of years of neglect during his childhood. While playing in pantomime during 1918 and 1919 he had to leave the cast due to his agonising chest complaint, but he still managed to come back, until early in 1921 he was forced to leave a Christmas show, this time in Newcastle; he died at his home in Stockton Heath, Warrington, on Feb. 3rd 1921. Towards the end of his career, he sang a song entitled "I'm not quite so daft as I look"; he wasn't, for he left over £21,000 and his date-book was filled solidly for the next five years.

There now follows a listing of Formby's earliest recordings, made between 1908-1912, that is, the period before he started recording for the Zonophone Company, (which is accurately detailed, and will follow at a later date.) This list is by no means complete, and is presented initially as a draft discography. If anyone can supply information on missing items, or additional matrix or catalogue details, I would be most grateful, so that a genuinely complete listing may be published in the future. The dates given are those of issue, and in some cases are approximate; in particular the 1912 items, which almost certainly belong with the earlier dates.

GEORGE FORMBY (1875-1921) - A DRAFT DISCOGRAPHY.

1903

LX 1557/8 The Man from Lancashire Pts. 1/2 Odeon 104³" 44358/9

November 1908

| | | |
|-------------|--------------------------|----------------------------------|
| | | Coliseum 1209 |
| LX 0386 | I began to run | Jumbo 170, Ariel 1845, |
| LX 0387 | I'm only one of the boys | Jumbo 269; Coliseum 1212 |
| LX 0388 (?) | John Willie come on | Jumbo 170; Ariel 1845; Clsm 1209 |
| LX 0389 | Funicula (Plink Plonk) | Jumbo 269; Coliseum 1212 |
| LX 0397 | Toodle-I-Oodle-I-Oo | Jumbo 197 |
| LX 0398 | The Man from Lancashire | Jumbo 197 |

December 1908

| | |
|------------------------------------|--------------|
| John Willie, come on | Edison 13771 |
| A Merry Christmas & Happy New Year | Edison 13777 |
| I began to run | Edison 13802 |

December 1908

| | | |
|-------|-------------------------------------|-------------|
| 77684 | John Willie, come on | Pathé 77684 |
| | My mother said | Pathé 77685 |
| | A Merry Christmas & Happy New Year, | Pathé 77704 |

January 1909

| | |
|---------------------|--------------|
| Toodle-I-Oodle-I-Oo | Edison 13829 |
|---------------------|--------------|

February 1909

| | |
|---------------------------|-------------|
| The Policeman | Pathé 77706 |
| I kept on waving my flag | Pathé 77707 |
| Man from Lancashire Pt. 2 | Pathé 77742 |
| Walker walked away | Pathé 77743 |

Apl. 1909

| | |
|---------------------------|-------------|
| I'm going back to my wife | Pathé 77917 |
| Sunday morning | Pathé 77918 |

Apl. 1909

| | | |
|------------|----------------|-------------------------------|
| LX 0625 -1 | My mother said | Jumbo A66; Scalas 463 and 509 |
|------------|----------------|-------------------------------|

| | | |
|------------|------------------------------|-------------------------|
| LX 0625 -2 | My mother said | Valkerie 322 |
| LX 0626 | Sunday morning (Odds & Ends) | Jumbo 308 |
| LX 0627 | I kept on waving my flag | Jumbo 308 |
| LX 0628 | Stories. | Jumbo A66; Valkerie 322 |
| LX 0629 | Bits of Humour | Scala 509 |

May 1909

| | |
|----------------|--------------|
| Plink Flonk | Edison 12024 |
| Stories | Edison 13839 |
| Bits of Humour | Edison 13852 |

July 1909

| | |
|--------------------------|--------------|
| I kept on waving my flag | Edison 12053 |
| Walker walked away | Edison 13859 |

Dec. 1909

| | |
|-----------------------------|--------------|
| Since poor Grandfather died | Edison 12124 |
| Nelly Bly | Edison 13925 |

Feb. 1910

| | |
|-----------------------|--------------|
| Every day in the week | Edison 12134 |
| Father tried it on | Edison 13932 |

May 1910

| | |
|---------------------|--------------|
| Oh! What a surprise | Edison 13966 |
| Playing the game | Edison 12165 |

June 1910

| | |
|--------------------------------|--------------|
| I put on my coat and went home | Edison 12176 |
| Father coaxed her in | Edison 13976 |
| Send for John Willie | Edison 13980 |

Aug. 1910

| | |
|-----------------------------|--------------|
| Those lovely bells | Edison 12205 |
| One, two, three, four, five | Edison 12216 |
| Sequels | Edison 13991 |

Jan. 1911

| | |
|--------------------------------------|--------------|
| Standing at the corner of the street | Edison 12270 |
| Something missing | Edison 14039 |

Jan. 1911

| | | |
|---|---------------------------------------|---------------------------|
| ? | Standing at the corner of the street, | Jumbo 564; Parlo. R. 1699 |
| ? | Playing the game in the West | Jumbo 564; Parlo. R. 1699 |

March 1911

| | |
|-----------------------------|--------------|
| Taking my father's tea | Edison 12281 |
| At the cake-walk last night | Edison 12307 |

April 1911

| | | |
|---------|---------------------|----------------------|
| LX 0906 | Don't be alarmed | Jumbo 479 |
| LX 0907 | ? | |
| LX 0908 | Grandfather's Clock | Jumbo 479 |
| LX 0909 | Oh! What a surprise | Jumbo 470 |
| LX 0910 | Father tried it on | Jumbo 470; Scala 464 |

May 1911

| | | |
|----------|--------------------------------|-----------------------------|
| LX 01140 | Taking my Father's tea | Jumbo 676; Scala 463 |
| LX 01141 | I put on my coat and went home | Valkerie 325; Coliseum 1206 |
| ? | Taking a wife | Scala 463 |
| LX 01148 | Father coaxed her in | Jumbo A 376; Coliseum 1207 |
| LX 01150 | Pilgrims of the night | Jumbo A 376; Coliseum 1207 |
| LX 01153 | Send for John Willie | Jumbo 675 |

May 1911

| | |
|------------------------|--------------|
| No wonder I look jolly | Edison 12317 |
|------------------------|--------------|

July 1911

| | |
|------------------------------------|---------------------|
| When father said he'd pay the rent | Edison 12335, 23177 |
|------------------------------------|---------------------|

November 1911

| | |
|-----------------|--------------|
| Higher than you | Edison 12389 |
|-----------------|--------------|

1912

| | | |
|----------|-------------------------------------|--------------------------|
| ? | Those lovely bells | Coliseum 1201 |
| ? | Short verses | Coliseum 1201 |
| ? | Since I had a go with my dumb-bells | Coliseum 1202; Scala 462 |
| ? | No wonder I look jolly | Coliseum 1202 |
| ? | I'm such a hit with the girls | Coliseum 1203, Scala 462 |
| ? | Every day of the week | Coliseum 1203 |
| LX 01748 | We all went to Leicester Square | Coliseum 1204 |
| LX 01744 | Nelly Bly | Coliseum 1204 |
| ? | One, two, three, four, five | Coliseum 1218 |
| ? | Old King Cole | Coliseum 1218 |

(To be continued)

Editorial note Kevin Daly has recently produced a 2-record album on the history of sound recording for Decca, which he tells us will be issued on the Argo label in February, and this we hope to review in the next issue of HILLANDALE NEWS.

COLLECTOR'S ITEMby DAVID WILLIAMS

I wonder how many members of our Society, who like myself, derive great pleasure from collecting and reconditioning old phonographs and gramophones, have ever stopped to think back as to how their interest was first aroused in these grand old machines. What is it that makes one a collector of anything, whether it be a gramophone, stamps, coins, guns or antiques? I feel this is a question that only the individual can answer for himself.

Two years ago I had never in my life seen a phonograph, and the name EDISON BELL was just another title that had been mentioned in a General Knowledge lesson before leaving school.

Some while ago, my Father, who had been in the music trade for over 50 years, and owned a music shop in Surbiton, Surrey, was obliged to discontinue his business and retire, having completed 28 years at the shop. It was indeed a sad time for him when the day came to clear out all the stock and odds and ends that had been gathered together through the years in his workshop at the rear of the premises. There were all kinds of stock to be cleared, ranging from single-sided gramophone discs and crystal radio sets, to up-to-date ranges of colour television. As the last items of property were being taken from the workshop, I happened to notice a large dirty box covered in cobwebs, which looked as though it could not possibly contain anything except spiders, beetles and earwigs. As a popular television show puts it, I decided to "open the box", and there not only did I find spiders, beetles and earwigs, but to my surprise I also found what I later learned to be a Model AT COLUMBIA Graphophone. The machine was very rusty, and all the cog-wheels were seized tightly together. I took it home with me, and from that moment onward began the busiest three months of my life; I worked on the machine night and day, determined to get the motor working.

During the weeks I was preparing the GRAPHOPHONE, which entailed having new gears cut to shape, and another governor made, I kept a sharp look-out in all antique shops, and I can clearly remember how I thought I had bought the Crown Jewels when I obtained a 2-minute wax cylinder from a shop for 35 shillings.

Eventually came the day when I got the mandrel revolving, and placing the cylinder on, I endeavoured to obtain the first sounds I have ever heard recorded on a phonograph. My anxiety for the results was very short-lived, as I was soon to find out that the stylus in the reproducer had been damaged, and the only result I obtained was a discouraging scratch across my one and only cylinder record. I felt extremely disappointed, and I think that with a little persuasion, I could easily have put a hammer straight through the machine; however I controlled myself sufficiently to pack the phonograph up, took a trip to South Kensington and visited the Science Museum for advice on the broken reproducer. The Museum were very sympathetic towards my case and put me in touch with the Society and one of its members, Mr. Edward Murray-Harvey.

I wrote to Mr. Murray-Harvey, telling him my tale of woe, and was pleased at the way he showed interest in my problem, writing to ask for the broken reproducer.* I quite expected two weeks later to get a letter from him advising me to concentrate my efforts on a more modern machine, but to my surprise I received back my now new-looking reproducer, with a glass stylus carefully mounted in the centre. This indeed was a very clever piece of craftsmanship, and must have taken many hours of patient tiring concentration.

Within minutes of opening the post, I was setting up the Graphophone, and soon had my one and only scratched cylinder "When the Nightingale is calling" by Stanley Kirkby, playing loud and clear. I must have played that record at least thirty times that day, and was really amazed at the excellent reproduction given from the soundbox; I have yet to hear this equalled.

At last my efforts, due equally to the assistance of Mr. Murray-Harvey, had been successful, and it was indeed a pleasure to sit back and listen to the way people had a social evening at the beginning of the century.

My father's business and workshop have now been demolished and all that remains for him now are memories of the past half-century, but I know that many thoughts from days-gone-by are revived from the sound of the instruments he once sold.

THE NEW EDISON DIAMOND AMBEROLA

Extracted from Edison
sources by M.E.NACE

The History of Tone Comparisons

When the new Edison Diamond Amberola was first introduced a few years ago, Mr. Edison knew that he had at last perfected an instrument that was a peer of any of the "talking machines", and yet it could be sold for a remarkably low price, in fact as low as 41 dollars. He knew that this 41 dollar Amberola was superior to any "talking machine", regardless of price. So we started to talk about it. We advertised it and featured it in our printed matter.

One day one of the officials of the Edison Company said "why not give more tone comparisons between a 68 dollar AMBEROLA and some of the high-priced "talking machines?" Let these comparisons be behind a curtain and don't tell the audience what instrument is playing, Get some unprejudiced opinions; let the people decide." So we did; it's phonographic history now, but you will be interested in the details.

The First Tone Comparison

This was given in the ballroom of the Hotel McAlpin, New York City on 23rd June, 1916, before an audience of 650 phonograph experts. A 68 dollar AMBEROLA and 115 dollar "talking machine" (name on request) were used. Both instruments were placed behind a curtain and they were called No. 1 and No. 2. Three selections by the same artist in each instance were played on both phonographs. Then a vote was taken; it was unanimously in favour of the Diamond AMBEROLA.

The AMBEROLA, costing about half as much as the "talking machine" easily whipped it. That's why we call the AMBEROLA a modern "Jack-the-Giant Killer". For it can slay giants costing four times as much and six times as big, and Jack can do it easily. It's no effort; read about some more of these tests.

Not satisfied to rest on its laurels, the AMBEROLA started a series of tone comparisons that took place all over the country. All types of high-price "talking machines" were pitted against the 68 dollar AMBEROLA, and he slew them all. Even ones costing 235 dollars! At no time was there the slightest doubt that the AMBEROLA was the superior musical instrument. Its tone has been proved time and time again to be far superior to any and all "talking machines". This is the public's opinion, not ours, given by actual votes. It is not the unproved statement of a clever advertising writer, but it is an actual fact that has been proved time and time again in the big cities in America.

In Indianapolis, Ind., in Oct. 1916, 75 experts heard one of these tone comparisons. It was a 68 dollar AMBEROLA against a 175 dollar "talking machine". The vote was unanimous for the AMBEROLA.

At Syracuse, New York, three weeks later, the test was repeated. 65 heard the comparison. This time it was a 68 dollar AMBEROLA versus a 115 dollar "talking machine". The vote was practically unanimous for the AMBEROLA, there being one dissenting vote.

At Atlanta, Ga., in November the AMBEROLA again showed its superiority by defeating a brand-new 235 dollar "talking machine" that had just been taken from its packing-case. All 70 present voted unanimously for the AMBEROLA. Think of that! A 68 dollar AMBEROLA defeated a 235 dollar "talking machine"! With odds 4 : 1 the AMBEROLA proved itself to be the superior instrument. In 1917 came more victories. At Minneapolis, Minn., the AMBEROLA defeated a 235 dollar "talker".

Then Jack-the-Giant-Killer moved in on Sioux City, Id., and defeated a 175 dollar "talking machine". Then things went quiet for a

while till September, when a comparison was staged at Kansas City, 51 Mo., for 140 phonograph people to listen to. They all voted for the AMBEROLA. At Detroit, Mich., in November, another 175 dollar "talking machine" was defeated, 50 people voting him down. Another AMBEROLA triumph was in Milwaukee, Wis., in November. 150 phonograph experts heard the now-famous test, and again voted for the AMBEROLA as the superior instrument.

REPORT OF THE LONDON MEETING OF DEC. 12th, 1969, by FRANK ANDREWS.

This was our Christmas "get-together" meeting over which, unfortunately hung the cloud of the resignation of our former Secretary Ernie Bayly, and the circumstances pertaining thereto.

Our Chairman, George Frow, called the Meeting to order, and proceeded to give an explanation as to why the Secretary had resigned and a short review of the relevant points of his statement follows.

On Oct. 27th the Treasurer and Chairman had received a letter from Ernie Bayly proposing he ran the HILLANDALE NEWS as his own venture, for which he would collect the subscriptions. Subscribers would automatically become members of the CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY. In return he would carry all the Society's news and advertisements; also it was suggested that Gordon Bromly the present Treasurer, would now become Secretary/Treasurer under this new arrangement. Ernie Bayly's letter ended with the thought that his proposals would be a pleasant way of arranging things, but if the Officers of the Society were unable to come to an early decision, he intended to go ahead and publish an independent magazine in December under a new name and having no connection with the Society, and that he would also discontinue to be Secretary/Editor of the Society.

A reply was sent on Oct. 29th requesting "business as usual" while the matter was considered. In any case the Treasurer was not prepared to undertake additional work, and the Officers considered the proposal not to be in the best interests of the Society. The financial aspect of the HILLANDALE NEWS, and the Society's large stock of other material were so interwoven that it would be difficult to differentiate between them. All finance must remain the responsibility of the Society's Treasurer, and therefore the Secretary's proposals were not recommendable to the membership.

Counter proposals were made to the effect that Ernie Bayly might be contracted to the Society to produce the HILLANDALE NEWS

and all other printed matter under a financial arrangement to be agreed upon, and it was thought that this was a fair offer in view of the work he had done for the Society.

Ernie Bayly's reply of Nov. 6th stated that he would be publishing his own magazine and officially tendered his resignation as Honorary Secretary of the Society and Editor of HILLANDALE NEWS.

There followed a short discussion in which everyone expressed their regret and disappointment at the turn of events. Our Auditor, Arthur Close was of the opinion that the Officers had acted correctly and in the Society's best interest; a motion was moved and unanimously approved that "an explanation" was due to all members of the Society which should appear in the next issue of HILLANDALE NEWS".

The remainder of the evening was given over to a record recital presented by George Walter, who brought along some of his Blue Amberol cylinders. The programme had no particular theme, but was varied enough to suit all tastes. He started with Sousa's Band playing one of the master's marches "Glory of the Yankee Navy"; "Sweet Christmas Bells" by Ernest Pike and Peter Dawson; and the Barcarolle Duet from "Tales of Hoffman", sung by Marie Rappold and Thomas Chalmers.

Among the records that followed, we heard solo instrumental playing by Van Eps on banjo; xylophone, bells by Charles Daab; piccolo; and concertina by Alexander Prince. A short selection of Gilbert & Sullivan Savoy Opera was included, items from "Gondoliers", "Pirates of Penzance", and "H.M.S. Pinafore" mainly by the Edison Opera Company. These were all well received. More duets followed - from Collins and Harlan "Row, Row, Row"; Campbell and Gillette "When the moonbeams gleam"; Althouse and Case "Miserere" from "Trovatore".

Vocal soloists included Ernest Pike, Peter Dawson, Van Brunt, Gus Reed, and adding a touch of humour Billy Williams singing "It's nice when you've done with it". A couple of orchestral items, Moskowsky's "Serenade" and the tango "La Belle Argentina" completed George's mixed bag. Thank you George!

Being the festive season, we had a buffet meal served during the interval, and our thanks for arranging this are due to Dave Williams and his wife. The reproducing equipment and amplifier functioned much better, and all the "bugs" seem now to have been removed. Our thanks to Dennis Harbour and Len Watts for this.

REPORT OF LONDON MEETING OF JAN. 9th, 1970

by FRANK ANDREWS

The Society's first meeting of 1970 began with our President, Major Gerry Annand, wishing each of us and the Society as a whole, a

Happy and Successful New Year. The Chairman then introduced us to 53
Mr. A. Hawkes, who was to provide the evenings recital with a selection of the records he had bought over the years from junkshops and "barrow boys" in the street markets of south-east London, none of which cost him more than sixpence (about 6 U.S. cents)

He is one of our senior members who could recall the really early days, and the bulk of his records were of the early electrically recorded era, with a number of acoustics. The programme itself was of a nostalgic character insofar as most of us present could remember the days when the majority of the discs played were considered new, which is something that cannot be said about the records we usually hear at our meetings, and the content of the programme was rather reminiscent of the days when Christopher Stone used to review the new records as a radio programme for the B.B.C. which generally lasted about 1½ hours. Unlike Christopher Stone, who used to start with records of a popular nature and work his way through to the classical output, Mr. Hawkes presented his discs in a much more contrasted manner. For example the first six records consisted of an accordion soloist:- Tony Lucssi on the Sterno label; tenor solo Webster Booth; "Water-Mill Yodel" by Harry Torrani Regal; violin solo Albert Sandler; "Even bravest heart" from "Faust" by Mr. E. Rochford, bass on a Butterfly record and a comic cockney song "Up the apples and pears", sung by two comic gentlemen calling themselves Barry and Buck, on Regal-Zonophone. This record had an "educational" slant because its lyric was based almost entirely on the rhyming slang of the London cockney, an idiom of speech which has nearly disappeared.

Other artists we heard, who in their day enjoyed great popularity with the record-buying public were singers Enrico Caruso, Peter Dawson, Paul Robeson, and Harry Secombe. Comedians were also represented by Billy Williams on a Phoenix, and Flanagan and Allen.

Military Band music was performed by the Grenadier Guards and the National Military Band on Columbias, and also on the same label Albert W. Ketelby at the piano with his orchestra playing his own composition "Wedgewood Blue". Mention was made of Ketelby's connection with Columbia cylinders.

Three different orchestras, the London Symphony, London Palladium and Dorsey Brothers orchestras were played, and among the "novelty" items were the Novelty Instrumental Quartet on Zonophone; Freddy Gardner, saxophone, played Wiedoeft's Valse Vanite, and a mouth-organ virtuoso B. Reynolds on a Panachord. Does anyone know anything about this artist?

A selection from the "Pirates of Penzance" by the Columbia Light Opera Company, and Tolchard Evans (composer of "Lady of Spain") conducted the Tuneful Twenties Orchestra in a selection of dance tunes of the twenties. This completed the roster of artists on display.

The records were reproduced on the Society's equipment and considering the age of some of these discs, Mr. Hawkes is to be complimented on the care with which he chose them; they played well with a minimum of wear and surface ~~noise~~.

Frank Andrews draws our attention to an L.P. made available several months ago, which contains some good vintage stuff.

"OH! WHAT A LOVELY WAR", World Record Club SH 130 (24s 6d.)

| | | |
|---------------|---|--------|
| <u>Side 1</u> | Oh! It's a Lovely War - Courtland & Jefferies, matrix | 2-4472 |
| | Belgium put the Kibosh on the Kaiser-M. Sheridan | 4-2511 |
| | Your King and Country need you - Edna Thornton | 03390 |
| | It'll make a Man of You ("passing Show 1914") | |
| | with Palace Theatre Orch. - Gwendoline Brogden | 2-3070 |
| | When the Moon shines bright on Charlie Chaplin | |
| | (a parody on "Pretty Red-Wing") - Murray Johnson | 4-2656 |
| | A Conscientious Objector - Alfred Lester | 02758 |
| | Pack up your Troubles - Murray Johnson | 42687 |
| | Now you've got yer khaki on - Marie Lloyd | 25961 |
| <u>Side 2</u> | Oh Boy! When you're home on leave-Savoy Quartette | 8191 |
| | When the War is over, Mother Dear-Walter Jefferies | 4-2641 |
| | Till the Boys come home - Renee Meyer | 2-3159 |
| | Good-byyyy - Eric Courtland & Walter Jefferies | 2-4476 |
| | Roses of Picardy - Ernest Pike | 02733 |
| | Over There - Savoy Quartette | 8190 |
| | America answers the Call - Lee White | 2-3271 |
| | They didn't believe me - "Tonight's the Night" | |
| | -George Grossmith & Haidee de Rance | 04219 |

The record contains 8 tracks on each side, of 1914-1918 War recordings and interspaced between each item are short extracts from-
 "Departure of a Troopship" - Russell Hunting & Gramophone Band 1780
 Gas Shell Bombardment, Front Line Lille-Oct. 1918 09308
 Morse Code Signals by a Signals Sgt. Instructor 09250
 For Eric Courtland & Walter Jefferies, read Ernest Pike (tenor)
 and George Baker (baritone)

VICTOR SINGLE-FACED RECORDS, PURPLE LABEL SERIES 12" SIZE

NUMERICALLY ARRANGED 70000 to 70125

"A NEW SATURDAY CENTER FOR CYLINDER AND 78 ENTHUSIASTS"

opening Saturday 7th February 1970, the....

VINTAGE RECORD EMPORIUM

will offer a new experience for many, namely

CYLINDERS AND 78s "OVER THE COUNTER".

We shall have in stock large quantities of 78s covering

J A Z Z

D A N C E

MUSIC HALL

P E R S O N A L I T Y

CROSBY etc....

.... PLUS 2 and 4 minute cylinders, and

EDISON BLUE AMBEROLS

Added to this we shall offer...

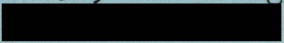
Fine PHONOGRAPHS

and HORN GRAMOPHONES

VISIT US ON SATURDAY

VINTAGE RECORD EMPORIUM,

Stand 32, "Green Angel Antiques Centre",

 LONDON, N. 1.

RECORD LABELS WANTED

If you have any unwanted records, even in scrap condition or broken, but with UNUSUAL LABELS, I would be grateful for them. I have about 700 different makes, but am always on the lookout for others.

GRESHAM SINGERS

I wish to buy records of this vocal group, either plum or black label H.M.V. "Comrades in Arms" is particularly sought. Catalogue numbers are sufficient please.

LEN WATTS, [REDACTED], TWICKENHAM, Middlesex.
Telephone [REDACTED]

BERLINER GRAMOPHONE RECORDS - R SEARCH IN PROGRESS

I am preparing a discography of the seven-inch Gramophone Records manufactured by Emil Berliner in the United States. My worksheets already include entries for more than 2000 records made between 1892 and 1900, and I plan to publish the information soon. Before doing so, however, I would like to correspond with collectors who own specimens of such records, who have information about them, or who are interested in the project. Full information about the progress of the research thus far will be gladly supplied on request. Please write to:

PAUL CHAROSH, [REDACTED] BROOKLYN, NEW YORK 11226, U.S.A.

An expression of your interest will be greatly appreciated

The publishers of HILLANDALE NEWS reserve the right to alter or reject any advertisements that they think might be contrary to the best interests of members.

Tel: [REDACTED]

[REDACTED]
South Norwood, S.E. 25.
England

30th Sept., 1969

Dear Sir (or Madam)

As a very active collector of operatic and lieder "78s" I should be very pleased to hear from any other member of the Society who wishes to sell or exchange.

I have been browsing through the Directory and see that a high proportion of members has said "yes" to the question "Do you wish to correspond with other members?" Yet no one has made a first approach to me!

I have contacted a few members at random as time has permitted and the response has been very satisfactory to both parties. I am therefore encouraged to circularise you all to make the fullest use of this admirable Directory at least in one way that was envisaged during its compilation.

Yours sincerely,

(signed) V. C. Lubbock.

Mr. V. Lubbock of [REDACTED] S.E. 25. wishes to make reference to his circular to all members, dated 30th Sept., 1969, and to express his regret that it was circulated with the December issue of "The Talking Machine Review", and not with the October issue (or even the December issue) of the official magazine. It was indeed doubly unfortunate that on this occasion the printers exceeded their estimated time to produce the finished job!

ADVERTISING RATES

Members are invited to advertise their SALES, WANTS and EXCHANGES in these pages. Rates are as follows-

| | | |
|------------------------|------|-------------------|
| Full page (8" x 6½") | £1 | (or 3 dollars) |
| Half page | 11s. | (or 1.50 dollars) |
| Quarter page (minimum) | 6s. | (or 75 cents) |

Postal orders and cheques should be made payable to the Society. Members requiring information for bona-fide research projects for books, catalogues or theses are invited to make use of these pages gratis.

| | | |
|-------|--|---------------------------------------|
| 70000 | FU' TH' NOO' (I've something in the Bottle) | HARRY LAUDER |
| 70001 | HE WAS VERY KIND TO ME | HARRY LAUDER |
| 70002 | I LOVE A LASSIE (My Scots Bluebell) | HARRY LAUDER |
| 70003 | MACGREGOR'S TOAST | HARRY LAUDER |
| 70004 | ROB ROY MACINTOSH | HARRY LAUDER |
| 70005 | 3 FINEST OF THE FAMILY | HARRY LAUDER |
| 70006 | SHE IS MY DAISY | HARRY LAUDER |
| 70007 | WEDDING O' LAUCHIE McGRAW | HARRY LAUDER |
| 70008 | WEDDING OF SANDY McNAB | HARRY LAUDER |
| 70009 | WHEN I GET BACK AGAIN TO BONNIE SCOTLAND | HARRY LAUDER |
| 70010 | THE BOUNDING BOUNDER (On the Bounding Sea) | HARRY LAUDER |
| 70011 | THE SEA LOVS | LUCY MARSH |
| 70012 | THE DISCOVERY OF THE NORTH POLE | Lt. ROBERT E. PEARY |
| 70013 | WE PARTED ON THE SHORE | HARRY LAUDER |
| 70014 | A DASH FOR THE SOUTH POLE | Sir ERNEST SHACKLETON |
| 70015 | YOUNG AMERICA | NORA BAYES |
| 70016 | COME ALONG, MY MANDY | BAYES & J. NORTHWORTH |
| 70017 | SUNLIGHT WALTZ | LUCY MARSH |
| 70018 | THE BLARNEY STONE | HARRY LAUDER |
| 70019 | ROSA ROSETTA | BAYES & J. NORTHWORTH |
| 70020 | WHAT GOOD IS WATER WHEN YOU'RE DRY ? | NORA BAYES |
| 70021 | MY BELOVED ! (Flute solo) | DAVID DEVRIES |
| 70022 | | |
| 70023 | BY THE BROOK - Idyll (Flute solo with incidental singing by Mme Melba) | JOHN LEMMON - DAME MELLIE MELBA |
| 70024 | P'RLA WALTZ (Arditi) | LUCY MARSH |
| 70025 | LET US TALK POLITICS (Flute solo with incidental singing by Mme. LeJeune) | DAVID DEVRIES Mme. LEJEUNE |
| 70026 | WIND AMONG THE TREES (Flute solo) | JOHN LEMMON |
| 70027 | PRAYER (Harp solo) | ADA SASSOLI |
| 70028 | GUNGA DIN (Recitation) | CLIFTON CRAWFORD |
| 70029 | CONCERTO FOR HARP & FLUTE - 1st Movement | LEMMONE - A. SASSOLI |
| 70030 | HOW CAN THEY TELL THAT QI'M IRISH | NORA BAYES |
| 70031 | THE FOUNTAIN (Harp solo) | ADA SASSOLI |
| 70032 | BOLERO (Flute & Pianoforte) | JOHN LEMMON - M. L. LEBARGE |
| 70033 | TRAVEL, TRAVEL LITTLE STAR (From The Old Town) | DAVID MONTGOMERY - FREDERICK STONE |
| 70034 | (1) MOLODKA | RUSSIAN IMP. COURT |
| | (2) SUN IN THE SKY, STOP : SEENING | BALALAIKA ORCHESTRA |
| 70035 | LOVE WATCHES OVER ALL | LUCY MARSH |
| 70036 | WHAT RESTRAINS ME? - Sextette from "Lucia" | VICTOR OPERA SEXTETTE |
| 70037 | INFLAMMATUS - from "Stabat Mater" | VICTOR CHORUS - LUCY MARSH. |

| | | |
|---------|--|------------------------------|
| 5670038 | TURN OFF YOUR LIGHT, MR. MOON MAN | NORA BAYES-JACK NORWORTH |
| 70039 | P.S. MISTER JOHNSON SENDS REGARDS | GEORGE M. COHAN |
| 70040 | THE FLATTERER (Pianoforte solo) | FRANK LA FORGE |
| 70041 | NIGHTINGALE (Flute & Pianoforte) | JOHN LEMONE- |
| | | MAURICE LAFARGE |
| 70042 | GAY PAREE (Comic specialty) | DAVID MONTGOMERY- |
| | | FREDERICK STONE |
| 70043 | ADAGIO FROM A MINOR CONCERTO Op. 16 (Grieg) (Pianoforte solo) | FRANK LA FORGE |
| 70044 | MORIAH - Scots Medley (from the Old Town) | DAVID MONTGOMERY- |
| | | FREDERICK STONE |
| 70045 | NOCTURNE in D FLAT (Op. 27 No. 2) (Chopin) (Pianoforte solo) | FRANK LA FORGE |
| 70046 | A DREAM OF LOVE - Liebestraum | VICTOR HERBERT'S ORCH. |
| 70047 | AIR FOR THE G STRING (Bach) | VICTOR HERBERT'S ORCH. |
| 70048 | MARCH OF THE TOYS ("Babes in Toyland") | VICTOR HERBERT'S ORCH. |
| 70049 | DAGGER DANCE (from "Natoma", Act II) | VICTOR HERBERT'S ORCH. |
| 70050 | MARCHE SLAVE | VICTOR HERBERT'S ORCH. |
| 70051 | L'ETE - Waltz air | LUCY MARSH |
| 70052 | SPINNING WHEEL QUARTET ("Martha" Act II) | VICTOR OPERA QUARTET |
| 70053 | BADINAGE | VICTOR HERBERT'S ORCH. |
| 70054 | SOME DAY HE'LL COME ("Madam Butterfly") | AGNES KIMBALL |
| 70055 | MADAM BUTTERFLY - Selection (Fantasie) | VICTOR HERBERT ORCH. |
| 70056 | ENTRANCE OF THE SULTANA ("Rose of Algeria") | VICTOR HERBERT'S ORCH. |
| 70057 | SCENE FROM "A FOOL THERE WAS" (Recitation) | RBT. HILLIARD |
| 70058 | A SCENE FROM "THE LITTLEST GIRL" - Part I (Recitation) | ROBERT HILLIARD |
| 70059 | A SCENE FROM "THE LITTLEST GIRL" - Part II (Recitation) | ROBERT HILLIARD |
| 70060 | THE PICNIC (Every Laddie loves a Lassie) | HARRY LAUDER |
| 70061 | ROAMIN' IN THE GLOAMIN' | HARRY LAUDER |
| 70062 | A WEE DEOCH AN' DORIS | HARRY LAUDER |
| 70063 | BREAKFAST IN BED ON SUNDAY MORN | HARRY LAUDER |
| 70064 | ELIJAH - Hear Ye Israel | AGNES KIMBALL |
| 70065 | A DREAM OF LOVE - Liebestraum (Pianoforte solo) | FRANK LA FORGE |
| 70066 | CARMEN SUITE NO. 1 (Bizet) PRELUDE & ARAGON- AISE (Finale of Prelude and 3rd. Entr'acte) | VICTOR HERBERT ORCHESTRA. |
| 70067 | CARMEN SUITE Nos. 3 & 4 (Bizet) Les Dragons d'Alcala & Toreador Song (2nd Entr'acte and 2nd. part Prelude from "Carmen") | VICTOR HERBERT ORCHESTRA |
| 70068 | INDIAN MARCH (Marche Indienne) from "Africaine" | VICTOR HERBERT ORCHESTRA |

| | | | |
|-------|---|--|----|
| 70069 | ISLAND OF ROSES AND LOVE | LUCY MARSH | 57 |
| 70070 | DANCE OF THE HOURS - from "La Gioconda" | VICTOR HERBERT'S ORCHESTRA | |
| 70071 | I KNOW THAT MY REDEEMER LIVETH - "Messiah" | LUCY MARSH | |
| 70072 | SUNSHINE SONG (Solvejg's Song - Grieg) | LUCY MARSH | |
| 70073 | QUARTET - Bella figlia dell'amore (Act III - "Rigoletto") | VICTOR OPERA QUARTET | |
| 70074 | SCHERZO CAPRICCIO (Flute solo) | JOHN LEMMON | |
| 70075 | NAUGHTY MARIETTA - Intermezzo | VICTOR HERBERT ORC. | |
| 70076 | WEE HOOSE 'MANG THE HEATHER | HARRY LAUDER | |
| 70077 | KAMMENOI OSTROW | VICTOR HERBERT ORC. | |
| 70078 | OUT TO OLD AUNT MARY'S (Recitation) | JAMES WITCOMBS RILEY | |
| 70079 | HAPPY LITTLE CRIPPLE (Recitation) | JAMES WITCOMBS RILEY | |
| 70080 | WALTHER'S PREISLIED - "Meistersinger" | LAMBERT MURPHY | |
| 70081 | CALL ME BACK | LAMBERT MURPHY | |
| 70082 | DIE FLEDERMAUS | VICTOR HERBERT ORC. | |
| 70083 | O, FOR THE WINGS OF A DOVE (Hear my prayer) | LUCY MARSH | |
| 70084 | FAR OFF I HEAR A LOVER'S FLUTE | AGNES KIMBALL | |
| 70085 | DEPUIS LE JOUR (Act II "Louise") | FLORENCE HINKLE | |
| 70086 | HOMELAND - CZARDAS (from "Merry Countess") | LUCY MARSH | |
| 70087 | GITINA - Caprice (Harp solo) | ADA SASSOLI | |
| 70088 | VALSE DE CONCERT (Harp solo) | ADA SASSOLI | |
| 70089 | PAN AMERICANA (Morceau caracteristique) | VICTOR HERBERT ORC. | |
| 70090 | ENCHANTRESS - Selection | VICTOR HERBERT ORC. | |
| 70091 | THE MILITARY BALL (from "Babes in Toyland") | V. HERBERT ORCH. | |
| 70092 | PRIMA DONNA - Entr'acte | VICTOR HERBERT ORC. | |
| 70093 | CHRISTMAS DAY IN THE WORKHOUSE (Recit'n) | ROBERT HILLIARD | |
| 70094 | THE ONE OF WHOM I DREAMED (- "Traviata") | LUCY MARSH | |
| 70095 | TRIXIE FROM DIXIE | HARRY LAUDER | |
| 70096 | SHE'S THE LASS FOR ME | HARRY LAUDER | |
| 70097 | THE KILTY LADS | HARRY LAUDER | |
| 70098 | YOU CAN'T PLAY EVERY INSTRUMENT IN THE BAND (from "Sunshine Girl") | JOSEPH CANTHORN | |
| 70099 | THE ANGELUS (from "Sweethearts") | CHRISTIE MACDONALD-REINOLD WERREN RATH | |
| 70100 | O PARADISO (from "Africana") | VICTOR MALE CHORUS | |
| 70101 | WHO CAN TELL ME WHERE SHE DWELLS - "Rob Roy". | LAMBERT MURPHY | |
| 70102 | FAIREST SUN ARISE-"Romeo et Juliette" | FRANK POLLOCK-HENRIETTA WAKEFIELD | |
| 70103 | FORZA DEL DESTINO-Solenne in quest'ora | LAMBERT MURPHY - REINOLD WERREN RATH | |
| 70104 | SAME AS HIS FATHER WAS BEFORE HIM | HARRY LAUDER | |
| 70105 | GOOD-BYE (Tosti) | FLORENCE HINKLE | |

| | | |
|-------|--|-------------------|
| 70106 | PORTOBELLO LASS | HARRY LAUDER |
| 70107 | IT'S NICE TO GET UP IN THE ORNING, BUT IT'S NICER TO LIE IN BED | HARRY LAUDER |
| 70108 | TA, TA, MY BONNIE MAGGIE DARLING | HARRY LAUDER |
| 70109 | GARDEN BY THE SEA | GEORGE MACFARLANE |
| 70110 | MESSAGE BOY | HARRY LAUDER |
| 70111 | YOUR EYES | GEORGE MACFARLANE |
| 70112 | DOUGHIE THE BAKER (It's nicer when you make it up again) | HARRY LAUDER |
| 70113 | ROSIE | HARRY LAUDER |
| 70114 | NANNY (I never loved another lass but you) | HARRY LAUDER |
| 70115 | MY BONNIE BONNIE JEAN | HARRY LAUDER |
| 70116 | BONNIE MAGGIE TAMSON | HARRY LAUDER |
| 70117 | LADDIES WHO FOUGHT AND WON | HARRY LAUDER |
| 70118 | I LOVE TO BE A SAILOR | HARRY LAUDER |
| 70119 | THERE IS SOMEBODY WAITING FOR ME | HARRY LAUDER |
| 70120 | FROM THE NORTH, SOUTH, EAST AND WEST | HARRY LAUDER |
| 70121 | GRANNY'S LADDIE (Recitation) | HARRY LAUDER |
| 70122 | DON'T LET US SING ANY MORE ABOUT WAR; JUST LET US SING OF LOVE | HARRY LAUDER |
| 70123 | WHEN I WAS TWENTY-ONE | HARRY LAUDER |
| 70124 | | |
| 70125 | I THINK I'LL GET WED IN THE SUMMER | HARRY LAUDER |

End of 12" PURPLE SERIES

THUMB-NAIL SKETCHES No. 45

by TYN-PHOIL

Edison Blue Amberol 26143 - "Der Arme Peter"

Lieder song by Robert Schumann, mezzo-soprano solo by ALINE SANDEN

Robert Schumann, the son of a book-seller, was born at Zwickau, Saxony, in 1810. He started to study the piano at six years of age, and began composing a year later.

Schumann went on to Heidelberg University when he was sixteen to continue his studies. On graduation, he returned to Leipzig to turn the result of his studies to good account. Unfortunately soon after this, in trying a gadget to give a more percussive effect to the little finger, damaged this digit in such a way that he had to give up playing and devote himself to composition, first for the pianoforte, then after his marriage, to songs, of which "Die Arme Peter" is a good example.

He toured Russia in 1844, returning to Dresden in the following year. In 1850 he was director of music to the Dusseldorf Musical Society. This was really the end of his interesting career, as in 1853 he showed signs of insanity, made an attempted suicide, and was confined in a mental hospital; where he died in 1856.

EDISON RECORDING GROUP PERSONNEL A further selection by GERRY ANNAND

Edison Mixed Sextet

I cannot find who were the six artists who made the first recording of the sextet from "Floradora". A group that re-made it included Corinne Morgan, Ada Jones, Grace Nelson, George Seymour Lennox, Bob Roberts and Frank C. Stanley.

Edison Sextet

Recorded the "Lucia" sextet in 1908 for the initial issue of four-minute wax cylinders - Marie Stoddart, Margaret Keyes, John Young, George M. Stricklett, Frederick Wheeler and George Demus.

Edison Venetian Trio (1906)

Eugene Jaudas (violin); Eugene Rose (flute); Charles Schuetze (harp)

Electric City Four (1921)

George Weaver, Jenkin Jones, Martin Size, Joseph Wetter

Empire Vaudeville Company

The personnel for this group were not fixed, usually depending on who was available at the time. Most records included Edward Meeker, Ada Jones, and the Premier Quartet. Artists like Vess L. Ossman, Ed. M. Favor, Albert Campbell, Al Bernard and Steve Porter were co-opted from time to time

Fifth Avenue Presbyterian Church Choir (1910)

Mary Hissem de Moss, Cornelia Marvin, Edward Strong, Frederic Martin.

Fisk University Jubilee Quartet (1912)

John W. Work, Roland Hayes, L. P. O'Hara, Charles Wesley.

Four Aristocrats (1927)

Fred Weber, Bert Bennet, Ed. Lewis, and Tom Miller

It is intended to supplement my article in HILLANDALE NEWS No. 52 on Pathé Discs, which dealt mainly with the centre-start etched-label type. I will give first of all some information on the allocation of numbers to the recordings, which I hope may be of interest to collectors, and then to give a few small observations of post-First War Pathé edge-start discs, and the needle-cut discs and issues on other labels.

Firstly, though, a correction to my last article; a mistake unfortunately crept in somewhere between my first rough draft and the finished article. Six lines from the end, the sentence should start - "Unfortunately they did discriminate between the artists". The actual prices around 1920 were for the 28 cm (11 inch) black 4/6d, red 6/-, blue 8/6d, buff 10/6d, white 16/-.

The study of stamper numbers can prove quite absorbing. Presumably the first stamper was numbered 1, but the writer has not seen any very low numbers. One very primitive orchestral disc in his collection bears the stamper number 7609C. As I said last time, the significance of the letter has not been determined. Many of the early stampers had the letters B or BX. When the figures reach about 9800, the letter changes to C, although some have BC and one or two BCX. Among the 12000 series are several with D, DX, P or PX, although the majority still have BC. It is when the numbers reach 17000 that the letters NS appear on many stampers, although BC is still present. At 21800 the letter R appears, but still the BC persists. At 23800 BC finally disappears, giving place to G, and this is intermixed with R. Here we have reached approximately the year 1908; in 1909 and the 28000 series, the letters MS appear, which as I explained before, are dubbings from Sterling cylinders. The numbers up to about 29600 appear to be all MS, when they revert to G, but this time with some additional letters - e.g. VG, VGE, VGN, SG.

These continue to about 30300, when R appears to be the only letter used, then around 30770 letters HR and HG appear. Then after about 33490 there appear more MS interspersed with R; then at 36690 R alone re-appears. At 38000 J appears for a short time, then R again which remains up to 41300. Then it changes to GR, which is consistent up to 60700. From then on the letters are RA consistently up to 81700, when they change to ER for a short time. This is around the year 1911.

1912, and the stamper numbers up to 85700, and the lettering again reverts to RA, which persisted until 1914, when the numbers had reached 99700, when a new system was devised. The stamper number started with (14) RA, but towards the end of 1914 it had changed to (14) PM. By late 1915, it had been decided to abandon the centre-start disc, and work was begun on re-mastering the stampers for edge-start.

The edge-start discs do not have stamper numbers, merely containing the recording number in the margin around the label.

The foregoing possibly does not arrive at any definite conclusions, but it gives food for thought, and the hope is that somebody, somewhere, will come up with some information or sound theories on the subject.

Study of the recording numbers (the number immediately preceeding the title) does lead to definite conclusions.

The very low numbers present something of a problem since they were used three times. I don't propose to go into this here, but suffice it at the moment to explain that the numbers 0001 to about 1500 were used for cylinders dating from 1897-1900, and were mostly opera arias, many recorded anonymously and in alphabetical order! The numbers were used again around 1903 for French songs and poems, and then used again about 1912-1914 for French opera.

A few of the songs in the 1600 series (1903) were re-recorded by the same artists in 1908 with better accompaniment. Many of the 1700 onwards are French songs sung by cabaret artists, but when the 3000 series is reached, names of French opera singers abound. The 4000 series includes many Italian singers such as Agostinelli, Pini-Corsi, Albani, Boninsegna, Ruffo, Constantino, Bassi, etc. These are generally accepted as Paris recordings of 1904, but some authorities suggest they may be Italian recordings. From about 4680 there is a return to French cabaret artists, and then the 4900 series lists mostly operatic items again.

All the 5000 series are orchestral and band recordings of a wide repertoire of pieces, many recorded by the Garde Republicaine. The 6000 series are mostly orchestral operatic selections and suites (Arlesienne, Egyptien, Coppelia, etc) then all odd pieces. At 6600 an attempt was made to record music in some order, and blocks of numbers were allocated to marches, waltzes, mazurkas, polkas, gavottes, schottisches, etc. This series carried on, not altogether consistently, to 7999. The 8000 series featured instrumentalists, many from the Garde Republicaine again. Mischa Elman made a block of 9 recordings (8501-9) The 8900 series is orchestral with conductor Edouarde Colonne.

Some of the 8000 series, which were Paris recorded, were issued in England under English numbering, and yet some were left in their original numbers. All the Colonne records retained their French numbering for issue over here, but the Elman records were re-numbered in the English series. One disc in the writer's possession has the original Paris number 8501 and also the English 77941. Some of the orchestral items in the 6400 to 6800 series were re-numbered in the 77900 series for issue here, and yet the 7000 series chiefly featuring the conductor Auguste Bosc, retained original numbering.

The 9000 series are of Belgian origin, dating from 1903 to 1907. The 10000 series date back to 1897-1900, and are mostly anonymously recorded English music-hall songs. The 12000 series was reserved for Spain. Here again there is confusion, because the lower numbers were used twice, 1897-1900 and 1903. The earlier items are again anonymous, but the 1903 series features Spanish singers and instrumentalists, except a block beginning 12012, featuring Florencio Constantino, but singing Spanish songs.

Recordings numbered from 12700 onwards have not been encountered by the writer, but when 15100 is reached, there is a wealth of orchestral items recorded in Berlin (so the labels tell us) by Pathe' Frères Own Orchestra, conducted by Professor Gille, Bandmaster of the Austrian Royal Court. 15500 onwards features German songs and singers and some operatic items in German, and date around 1910.

Information then is very sparse, as certain foreign-issue records never reached this country, but just to mention the various series briefly, they appear to be as follows; 16100 Bucharest 1904, 17200 Kristiana 1914, 18900 Rrague 1907, 19000 to 19700 Vienna 1904-8, 19800 and 19900 Beograd 1907. All these beginning 20000 are from Russia and Poland. The Russian ones were recorded in St. Petersburg or Moscow, and the Polish, beginning at 26000 at Warsaw 1903-8. 27200 onwards are back to St. Petersburg c.1910-11.

The 30000 series are Amsterdam 1903-5, but 30500 onwards also features French artists (e.g. Henri Albers) singing Dutch songs, 37000 onwards feature Portugese items, and 38000 is Viennese. Beginning at 38800 Hungarian artists are featured, and 39000 to 39999 are actually recorded in Budapest.

The 40000 series features military bands. Some of these are labelled "Pathé Band" but are H.M. Grenadier Guards, and some are the Garde Republicaine Band. 41000 to about 41320 are entirely H.M. Scots Guards Band, and date from about 1906.

It is when we come to the 50000 series that familiar names start appearing. Kirkby Lunn made the first 20 of this series in 1903, the other names are Mary Garden, Ethel Hook, Marie Lloyd, Vesta Tilley, Victoria Monks, Ada Crossley. 51000, however, to the end of that batch, are devoted to performers from Austria, Poland and Hungary around 1910-11.

The 60000 series started in London in 1903, and comprises British singers. No fewer than the first 54 items are Ben Davies, followed by Andrew Black, Peter Dawson, Charles Tree, Ian Colquhoun, Leo Stormont, Burt Sheppard, etc. 65000 to the end of the 60000s are American. Pathé Frères issued a few centre-start discs in New York in 1915, but most of the American issues are edge-start, and feature American dance-bands, orchestras and singers, well into the 1920s.

There is very little in the 70000 series, mainly bagpipe soli, but from 76000 on, there are hordes of British performers. Numbers 76070 to 76087 comprise the first reasonably complete recording in 1907 of "Yeomen of the Guard". The singers mentioned under 60000 are again prominent, but with the addition of Alf Heather. Then at 77286 the repertoire turns to items dubbed from Sterling cylinders. Many of these are orchestral, but there are also concertina items (Prince), violin (Scott Skinner) and novelty items - (Stop Thief!, The Scotch Express, A Visit to Fairyland, etc.).

From 77520 onward, the items are fairly well divided into blocks. Dating from 1903, many well-known artists are featured, Scott Skinner the violinist, for example, on numbers 77531 to 77551. Most of these items are a little primitive-sounding, but from about 78100 in 1910, there is not only an improvement in sound-quality but also a prolific output to the English market. All the popular items of the day were issued, songs, music-hall, orchestral, but the 78100 block is devoted entirely to band items. The early numbers are some of the re-numbered Paris items, but the majority are Imperial Infantry Band, playing well-known marches and waltzes and some of the classics, including an album-set of the Nutcracker Suite.

The 80000 is devoted entirely to Italian items, recorded in Milan. The earlier numbers contain a vast number of recordings by the violinist Virgilio Ranzato, and also the Milan Municipal Band. These items persist, except for a few celebrity singers around 80840 to 80920, up to 83039. Then from 84000 the catalogues are crammed with the best opera singers. The three Caruso recordings are numbers 84003, 84004 and 84006. Such singers as Tedeschi, Venerandi, Bardi, Magliulo, Boninsegna, Scampini are listed. From 88000 onwards the recordings are orchestral, mostly operatic items, recorded by Pathé's Milan Orchestra, conducted by Virgilio Ranzato.

The items beginning 90200 and ending around 90900 are devoted to Scandinavian music, and are not encountered in this country. The numbers beginning 92000 however, are allocated once again to British artists. This series is around 1913, and a great deal of research and experimenting must have taken place, for the recordings are now of much better quality. Many of the concert-hall and music-hall singers are featured, and some really nice band and orchestral recordings taken, for instance the St. Hilda Colliery Band. By number 93000 of 1914 vintage Pathé had a really convincing-sounding symphony orchestra and a military band, both directed by Lilian Bryant, who had earlier made both cylinder and disc records, as a pianist. Excerpts from Schubert and Tchaikowsky symphonies were issued, and a number of the well-known opera overtures. Jan Rudenyi the violinist made records of movements from violin concertos and Reginald Goss-Custard, the organist, went on disc. The records made by the Scots Guards Band and in the 93300 series are first-class, as are those by the Grenadier Guards.

By 93700 the first World War had started, and a large batch of patriotic songs were recorded by Robert Howe, baritone. These were issued on centre-start discs which were a full 12 inches in diameter, but the size does not seem to have been acceptable, because they soon went back to the 28 cm size (11 inch). By the time 94000 was reached, the centre-start disc had been discontinued. Some of these and also some of the older recordings were issued during the War on a Diamond Disc, having an etched label filled with blue paint.

From 1918 onwards, new recordings were issued on edge-start discs of 10 and 12 inch size, and during the early twenties, some of the older celebrity recordings were also re-issued. Also there was a terrific output of American Dance Bands, and many of these, and the British recordings, were issued on needle-cut Pathé records, as well as the hill-and-dale.

Apart from the obvious Pathé needle-cut discs, such as Actuelle and Perfect, some of their recordings were issued on other labels. One clue to this is the date, written backwards. These dates do appear on some of the late centre-start discs, and they are present on most of the edge-start discs, even in the late twenties. This date only the date the stamper was made, not the recording, and it gives a clue on other labels to the fact that they are of Pathé origin. Some of these are Homochord, Scala Ideal, Grand Free and Brunswick Cliftophone. Another clue to recordings being of Pathé origin is occasionally found on records, and is the thump-thump-thump of a loose cylinder during the transfer process. Recently a member reported to me that he had heard this sound, not only on a Scala, but also on a Grafton. So it appears that this is yet another label issuing Pathé material.

Finally, some information which was sent to me recently from the United States by Peter Betz. He has found an article in a magazine called "Record Research", in which the writer had been investigating Crescent records. The writer, George Blacker, had noticed a Crescent record and a Pathé in his collection had the same master numbers, and on delving into a 1917 Pathé catalogue, and comparing titles and artists he had on fourteen Crescent records, he found Pathé issued the same ones too. He wonders how needle-cut and hill-and-dale could have been issued of the same recordings, but of course, as mentioned earlier, all Pathé's acoustic recordings were stored on cylinders, so that transfer to either system of disc was possible.

My remarks and research are far from complete, but even so, I have had several appreciative letters since my article in the last HILLANDALE NEWS, and I should like to thank all correspondents. Also I should be grateful for any further information which could shed more light on the mysteries of early Pathé activities.

The Society is most grateful to Len Watts for chasing up Pathé information of this kind. Of all the machine and record companies, surely Pathé had a greater diversity of size and model than any; it has been a hard-slogging task over several years to try and uncover the information in Len Watts's two monographs on Pathé recording. Pathé catalogues in the United Kingdom are hard to find too, and if any members can loan him records or machine lists with further information, they will be helping with original research in this subject on this side of the Channel.

G.L.F.

ET CETERA...

We are sorry to announce the death of Mr. George Bush of Bristol on 11th November. He was a knowledgeable and staunch supporter of the Society, and travelled up to London meetings until last year.

Collectors of ballad and oratorio records will be interested to learn that Walter Glynn, the Welsh tenor of so many H.M.V. and Zono. recordings, celebrated his 80th birthday on 4th. Jan.

George Baker will be contributing to a series of lectures on British Singers at the British Institute of Recorded Sound on Thursday 5th Feb. at 7-30. Tickets are 5/- each, and may be obtained from B.I.R.S., 29 Exhibition Road, London, S.W. 7., from whom details of similar lectures may be obtained. Mr. Baker's L.P. collection from E.M.I., to celebrate his 85th birthday in February, was not available at the time of going to press, but will be noted in the next edition of HILLANDALE NEWS.

We note that Oswald Short died on 5th Dec., aged 86. He was the oldest aeronaut, and survivor of the three Short Brothers, balloon makers and later builders of bombers and flying boats. At the turn of the century, Short Bros. were doing experiments with the AUXETOPHONE sound magnifier, which had been invented by Horace Short; These experiments were encouraged and partly sponsored by Col. Gouraud, Edison's London Agent, and fuller details were related by Member Charles Cox, who had been present, in HILLANDALE NEWS for Aug. 1968. Oswald Short was always interested in this magazine, which Mr. Cox passed to him.

It is noticed that in their January GRAMOPHONE advertisement, Phillip's records are embellishing their displays with line drawings of early phonographs and gramophones, and it is hoped that these will be forerunners of a series. Three noticed this month are PUCK instruments Lorelei Model 1906 and Lohengrin Model (Kastenpuck) 1906: both these are cylinder machines. The third is a Junior MONARCH Gramophone 1906, flower horn, but the picture seems to have been reversed in processing.

On Dec. 30th last, Ernie Bayly gave a short talk on B.B.C.-2 in his interest in collecting cylinders, and mentioned the name of the Society, and its early origins. He played extracts from the following Edison cylinders -

| | | |
|----------------|---------------------------------------|--------|
| Anna Chandler | - You made me love you | |
| Bonci | - Questa o quella | (1904) |
| Victoria Monks | - Give my regards to Leicester Square | |
| Fred Van Eps | - Alexander's Ragtime Band | |
| Sophie Tucker | - Some of these Days | |

The programme to be given on Friday February 13th at 6-45 pm at the "White Swan", Tudor Street, London, E.C. 4., is entitled "Some Aspects of Pathé", by Len Watts. The following meeting will be on Friday March 13.

The Hereford Branch of the Society will be holding their next meeting on Saturday April 18th at "The Olde Harpe", Catherine Street, HEREFORD, when the programme will include a talk on Dance Bands by Mr. J. Cronin of Cardiff. Members are advised that a meeting will not be held in February.

OBITUARY

Roy Smith

The Society learns, with deep regret, of the death of Roy Smith on Tuesday January 13th. Roy, who joined the Society on its re-forming immediately after the 1939-1945 War, was one of our staunchest members, and throughout the years seldom missed a meeting. He was the Society's acknowledged expert on Edison Dance Orchestras and gave many fine recitals on this subject.

In addition he wrote articles for the HILLANDALE NEWS, both under his own name and his pen-name of M.E.Nace. His last contribution, a compilation of Edison Tone Tests appears in this issue; when we were asking for articles, he must have made a great effort to have done this for us. His most notable work was a series, in co-operation with the late Bob Wormald, on the Golden Gate Orchestra (California Ramblers). His cheery presence will be greatly missed. To Phyllis Smith and the family, the Society tenders its sincere condolences.

Gerry Annand.

A SPEAKING MACHINE

being an extract from Cassell's FAMILY MAGAZINE for 1880 discovered by Bill Brott

The photograph of Mr. Edison is now tolerably familiar to most people, and its Punchinello utterances have been heard again and again by lovers of science. Nevertheless there is something so extraordinary and fascinating about mechanical talking, that the recent exhibition of Herr Faber's new speaking machine before the Physical Society of London evoked a genuine burst of interest and amusement. In the phonograph, it will be remembered, the speech is recorded on a yielding sheet of tin-foil, and reproduced from it as a tune is reproduced from the barrel of a musical box; but in Faber's instrument the speech is actually manufactured by an operator manipulating certain levers. In short, the mechanism is designed to imitate the human organs of articulation.

The apparatus is supported on an ornamental table, and consists of a pair of bellows of wood and indiarubber, representing the lungs; a windmill placed in front of the nozzle of the bellows to give the trilling sound 'n'; a larynx of a single membrane (not double as in the human throat) made of hippopotamus hide and indiarubber to give the "drone" or fundamental sound of the voice; a pair of hollowed india-rubber lips; a flexible tongue, and last of all a nose or proboscis, formed of rubber tubing, which instead of being placed over the mouth, projects from under it, but curves up towards it. These artificial organs are manipulated by means of fourteen keys corresponding to as many distinct articulate sounds, and the inventor finds that by combining these elementary sounds, he can make his versatile contrivance pronounce any word in any language. Moreover, by adjusting the larynx and other parts, he can raise or lower the pitch and loudness of the mechanical voice at will, and even cause it to speak in whispers, as well as to laugh, sigh, or even groan.

Such words as "Maria", "Mariana", "Eliza", "Philadelphia", "Constantinople", are pronounced by the machine with great distinction, and Herr Faber, being a linguist himself, can make it speak in a variety of languages. In his native tongue, for instance, he made it at the meeting above mentioned, say to the audience "Ich bin nur eine Maschine, aber ich spreche alle Sprachen," and finally takes its leave of the audience with the words "Now I feel very tired, thank you gentlemen, adieu".

Taken together with its operator, this machine is a crude but forcible and ingenious illustration of the living apparatus of speech in the human frame, with the soul seated behind.
